

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
JANUARY NINETEEN THIRTY-FIVE



"PORTRAIT OF A YOUNG GIRL" BY PIETER DUBORDIEU, FRENCH, 1609/10—
AFTER 1678. NOW INSTALLED IN GALLERY 27. THIS PAINTING IS THE
MOST RECENT PURCHASE THROUGH THE WILSON L. MEAD FUND.

VOLUME XXIX

NUMBER 1

THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I



Photograph, courtesy of G. W. Longstreet

"PORTRAIT OF A WOMAN" ATTRIBUTED TO VERMEER, DUTCH, 1632-1675. THE NATIONAL MUSEUM OF BUDAPEST. PAINTED ABOUT 1660(?)

A FRANCO-DUTCH PORTRAIT

THE sensitively drawn and painted "Portrait of a Young Girl,"¹ lately acquired through the Wilson L. Mead Fund, is by the little-known Pieter Dubordieu, an artist whose blend of French and Dutch traits has kept him from receiving the recognition he deserves. Until recently his firmly modeled portraits were often carelessly bestowed upon Mierevelt and Ravesteyn, or simply labeled "Dutch School." Today one may detect a slight flurry of interest in his favor, partly due to the determination of the French to discover their own seventeenth century masters and partly because scholarly Dutch critics have been studying the local centers of painting with scrupulous attention and digging into original sources.

¹ Oil on walnut panel, $19\frac{1}{2} \times 22\frac{1}{2}$ in. Formerly in the Stephen von Aupitz Collection, Vienna, it was first associated with Dubordieu by Professor W. Martin in *The Burlington Magazine*, XLI (1922), 218 and Pl. II, D, an attribution seconded by Dr. H. Schneider. The painting is mentioned by L. Frölich Bum in *Pantheon*, X (1933), 399 and reproduced in *Sketch Book Magazine* (Jan. 1933), 31.

Pieter Dubordieu was born in Touraine in 1609 or 1610 and at about the age of twenty went to Leyden. There he became naturalized and spent the rest of his life (he died soon after 1678), painting in that city or in Amsterdam. He was not especially prolific and as far as we know did only portraits, among them a series of professors for the University at Leyden.² In France, Dubordieu was doubtless trained in the tradition of his day, a combination of minute Flemish realism with a feeling for decorative color characteristic of the French court style in the sixteenth century. He learned to study his model psychologically—another French trait—so that his pictures are alert and knowing records of a personality and not, as is the case of some of his minor contemporaries in Holland, the same face, painted over and over again in a boring repetition.

It is significant that Dubordieu worked in Leyden and Amsterdam, for in both places there were portraits by Rembrandt that he must have studied attentively, to judge from the swift impact of the Dutch master's style upon his own. From Rembrandt, Dubordieu took a new interest in light and dark; his modeling loses its detailed and slightly archaic character; his fondness for sharp outline is merged into a broader feeling for illumined or shadowed planes of the face. The Rembrandt he emulated, we must remember, was not the introspective genius of the later style but the exterior Rembrandt, a highly successful and sought-after portraitist of the 'thirties who painted laces, satins and jewels with extraordinary skill and pleased his sitters by the pleasant things he was able to say about them through his brush.

The Art Institute portrait must belong to this early phase of Dubordieu, just at that moment when he was making a transition from his French to his Dutch manner. Like other successful transitions in the history of art, it is not a sudden leap into an alien style, but a careful progress built on the useful part of his earlier tech-

² For the known facts of his life see A. Bredius in *Thieme-Becker, Künstlerlexikon*, X, 1914, 1.

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nique.³ Superficially such a work looks Dutch; it is only when we examine it closely that we begin to note how many French elements it contains. Passing over the attractive Dutch face and the characteristic costume, we note a linear emphasis throughout. The French, as their primitives everywhere show, were subtle and precise draughtsmen, and Dubordieu continues this decision of line, particularly in the profile of the right cheek and firmly drawn eyes and lips. French draughtsmanship simplified and combined arrangements of line to gain a more harmonious effect, and visitors to the Institute, remembering Max Epstein's "Portrait of Charlotte of France," will see that Dubordieu is here carrying on the Clouet tradition in such a device as the frequent repetition of the round curve (found in the pearl-border of the cap, the forehead, the chain, the edge of the collar) contrasted with an elliptical accent (in the cheek, the eyes, the sleeves, etc.). But if it is the Clouets that such a line scheme suggests, as does also the delicate pallor of the face, the painting of the dress continues the decorative elegance of such a master as Corneille de Lyon. Its harmony of black, greenish-brown and pale yellow, intensified with touches of red, might be matched in the court portraits of the preceding century where Dubordieu's literal painting of the embroidered bands on the sleeves and the artificial flower in the hair would have been thoroughly at home. The laying on of smooth, enamel-like pigment, and particularly the less solid treatment of the body point to his French background.

In many portraits of the early seventeenth century done in France, there is a highly formalized feeling which Dubordieu,



"PORTRAIT OF A YOUNG GIRL" BY REMBRANDT, DUTCH, 1606-1669. FORMERLY IN THE ROYAL GALLERY, THE HAGUE (BREDIUS LOAN). PAINTED 1630-31

through his interest in the new naturalism, avoids. If we except the sombre and powerfully integrated figures of Philippe de Champaigne, and the broader and more realistic art of the Le Nains, much of the portraiture is cast in that half-mythological or half-pastoral mold which becomes the theme of official French art for the next two centuries. In Holland, Dubordieu absorbed the newer intimacy, here rendered by a more lively and expressive treatment of the face through light falling and modeling its sensitive planes. In many sixteenth century portraits the light is evenly diffused, with almost none of that effect of strong contrast developed in the seventeenth century. To compare our portrait with Rembrandt's "Young Girl" formerly in the Hague Gallery, executed about 1630, is instantly to be aware of Dubordieu's indebtedness; instead of spreading an even

³ Martin, *opus cited*, would date the picture about 1640. Details of costume, however, suggest a few years earlier, say about 1635. See Frithjof Van Thienen, *Das Kostüm der Blütezeit Hollands, 1600-1660*, Berlin, 1930.

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veil of light, he has followed Rembrandt in concentrating the light in face and collar, and surrounding it with strong darks to intensify the luminosity. Rembrandt's system of accenting the hollows and highlights, producing thereby a greater feeling of solidity, conquers Dubordieu's French tendency to flatten out the features into an attractive linear pattern, while in the placing of the head, in the analysis of the reflection of the white collar upon the lower left cheek, and in the shadow cast by the chin, he has closely followed his Dutch model. The painting of the collar likewise recalls Rembrandt in its fusion of detail in broader handling. Minor Dutch painters continued to accent each stitch of the handsome "pillow" lace that bound the ruffs and collars of their sitters, but Dubordieu wisely suppresses the intricate pattern to achieve the effect of the whole. In its subtlety of color, however, Dubordieu, in the passage of the face, displays his French heritage. Where many Dutch artists worked with closely-knit tones of warm and cool greens, Dubordieu repeats the sensitive scale of colors found elsewhere in the painting: delicate browns and greens, touches of rose and even faint yellow, all modulated and blended into an exquisite harmony, light in key.

The comparison with Rembrandt's portraits suggests the problem of Dubordieu's place in the development of Dutch seventeenth century art. It is easier, perhaps, to think of him in the convenient anonymity of the past, or to consider him merely an attractive local artist outside the main stream. But as more and more of his portraits come to light one begins to wonder if even the latter opinion is just. Lacking Rembrandt's amazing power of evoking a personal world, he nevertheless practised a type of acute, delicate portraiture that is highly distinguished. Based on the finesse of French training and broadened by the contact with Dutch naturalism, such a work as ours foretells none other than Vermeer. If admirers of Vermeer feel this a surprising statement, they are advised to study with attention Vermeer's "Portrait of a Woman" in the Museum at

Budapest.⁴ Without his grandeur of design, without his feeling for space or structure through color values, Dubordieu suggests a similar sensibility and delicate poise. If Paul Jamot is right in calling Vermeer the most "French" of Dutch painters (a compliment that might draw protests from those who admire the art of Holland for itself), Dubordieu is clearly the most "French" of all who adapted the early discoveries of Rembrandt, creating in his own rare work a style that compares favorably with the most subtle and exquisite style of that century.

DANIEL CATTON RICH

⁴ The connecting link may be Rembrandt's "Young Woman with a Pink," (1656), today in the Hermitage, Leningrad.

COLOR REPRODUCTIONS

The Art Institute of Chicago is happy to announce a greatly increased group of colored postcards, and large color prints, made from the greatest paintings in the permanent collection by Max Jaffé of Vienna. These reproductions are extraordinarily faithful to the originals, and particularly in the modern school, where color plays a most important part, they give a very good idea of the paintings on the second floor galleries. In the larger format (10¼ by 8 inches) may now be had such famous works as Cézanne's "Basket of Apples" and Van Gogh's "Madame Roulin, La Berceuse," from the Birch-Bartlett Collection, as well as other notable examples. These are sold at \$1.00 apiece or \$6.00 for the set of 6. Two recent color prints, in size about 14 x 16 inches, make available the Toulouse-Lautrec, "Au Moulin Rouge" illustrated on the opposite page, and the Degas "Millinery Shop" (Coburn Collection). Critics agree in calling the painting by Lautrec that artist's masterpiece, while the Degas is one of his most splendid and characteristic works. These two recent arrivals cost \$6.00 a piece, and like all our reproductions, may be obtained, matted and framed, at small additional expense. The Department of Postcards and Reproductions is off the main lobby.

A NOTE ON SHARAKU'S INFLUENCE IN MODERN PAINTING

The magnificent group of prints by Sharaku, sixty-two in number, from the Clarence Buckingham Collection, will remain on exhibit through January in Gallery H5. In view of the importance of this series (which cannot be matched either in Europe or America) it seems interesting not only to discuss the artist in relation to his own period, as Mr. Gookin has capably done in the November BULLETIN, but also his influence and correspondences with modern European art.

IT IS well known that the Japanese wood-block print, introduced into Paris in the early 'sixties of the last century, quickly and decisively affected the art of Whistler and the Impressionists. Miss Ethel Hahn in a well-documented master's thesis, *The Influence of the Far East on Nineteenth Century Painters*, written at the University of Chicago in 1928, proved that Degas and Monet in particular adapted certain Oriental devices.

Miss Hahn's thesis stops with the Impressionists, only suggesting the part Expressionism owes to Japanese sources, but to anyone familiar with French painting of the late nineteenth and early twentieth centuries it is clear that such artists as Van Gogh, Gauguin, Toulouse-Lautrec and some of their later followers likewise consulted the growing collections of block prints in Paris, and particularly the work of Sharaku. Sharaku's reputation, since the vogue for him began in the 'eighties, has considerably increased, not without opposition on the part of certain authors and collectors who condemned his vigorously emotional designs as "brutal, crude and vulgar."

Those very artists, however, who found Im-

pressionism lacking in emotion and went about remaking it to fit their vehement expression saw in Sharaku a strong and liberating force. Count Camondo, collector of Degas, Renoir, and the Impressionists, brought together a splendid group of actors' heads; Bing (whose collection Van Gogh mentions several times in his letters), Vever and Rouart all owned prints by him.

Van Gogh's impassioned style may easily owe something to the Japanese artist. In one of his letters (No. 505) he speaks in this manner: "I find it dreadful sometimes not to be able to get hold of another heap of Japanese prints" and then adds these important words, "Better then try and make some oneself." Van Gogh's greatest work in the Japanese manner is undoubtedly the startling portrait of Mme. Ginoux, "L'Arlésienne," today in the Adolph Lewisohn Collection, N. Y.

If Impressionism was a visual

method, Expressionism, like that of Van Gogh's, was an emotional, symbolic method. An artist of this type is not interested in appearance for itself; he is concerned with the forces that lie behind appearance and in their dynamic expression. Sharaku, through



"AT THE MOULIN ROUGE" BY HENRI DE TOULOUSE-LAUTREC, FRENCH, 1864-1901. THE HELEN BIRCH BARTLETT MEMORIAL

his heightened simplifications, his distortion of feature for emotional effect may easily have suggested similar qualities for "L'Arlésienne." At any rate the use of a vivid background (here yellow; in Sharaku yellow, mica or silver) which, instead of absorbing the figure thrusts it forward; the brief strokes for eye, deliberately lengthened nose, and mouth—all these altered in proportion to gain a new power—the angular, rhythmic silhouette, the play of flat masses of color (note the expanses of black and white, visibly stressed) all suggest that the Dutch artist may have consulted one of Sharaku's amazing prints.

With Lautrec we have even a more definite regard for the Japanese print-makers. In the rehabilitation of the modern color print, where Lautrec, through his lithographs and posters, played an important rôle, he continually borrowed from the Ukiyo-e masters, especially Hokusai.

It seems clear that an intensified study of oriental sources transformed Lautrec's impressionist style of colored stripes and ribbons, well exemplified in his early "Dance at the Moulin de la Galette" (Co-

burn Collection) where it is used to give the jumble and confusion of the dancers, into a more compact, ordered and broader expression, fit for the creation of "At the Moulin Rouge." (Birch-Bartlett.)

In this latter canvas of 1892, one can see the oriental placing of the motif off center, and developed in a system of zigzags. But even more important is the vigor of conception; the pale or rouged faces at the table are drawn with an emotional power suggesting certain of Sharaku's heads; likewise one cannot help but see in such details as the patterned blouse of La Macarona (the figure second from the left), the fur-trimmed coat and fantastic headdress of Mlle. Nelly C. . . . (who sits with her back to the spectator), a reference to the brocades, kimonos and stylized coiffures of Japan. Most striking of all perhaps is the large head and shoulders of a dancer in the lower right hand corner, sharply cut by the frame. In this figure Lautrec seems to have attempted something of the surprising "close-up" effects of Sharaku.

With the twentieth century and the conflicting influences which lie behind modern painting, Japanese influence seems to decline. In some of the extreme Expressionism of pre-war Germany, however, there is a trace of Sharaku's intense human emotions, without, perhaps, either the rhythmic control, or dynamic pattern-making which are almost invariably his. More recently, in a statement of the French modernist, Ferdinand Léger, there seems to be a clear reference to works like his series of "close-up" portraits: "The whole no longer suffices; we wish to feel and grasp each detail that makes up the whole and we have come to realize that these details, these fragments, if we isolate them, have all integral and individual lives of their own." Perhaps it is no accident that Eisenstein, one of the most artistic of contemporary movie directors, cites Sharaku as a forerunner of his own method in photography which is far more than a recording of casual images on a sensitized strip of film.

DANIEL CATTON RICH



"L'ARLÉSIENNE" BY VINCENT VAN GOGH, DUTCH, 1853-1890. THE ADOLPH LEWISOWHN COLLECTION, NEW YORK

THE ALUMNI VISIT THE SCHOOL

THE School of the Art Institute held open house for the alumni on Thursday November 22, and the staff and faculty were very much gratified at the enthusiastic response. Indeed so many requests came for dinner tickets that it was necessary to close the reservations, but about 300 others came after dinner for the evening program.

Dinner was served at 6:30 and at 7:30 the alumni toured the studios where work of the various classes was on view. Many were surprised to find that there are at least half again as many studios as there were when they had been students in the school. The School of Industrial Art, for example, has a number of studios devoted entirely to its use, and it is now only in its fifth year. The sturdiness of its growth is manifested by the fact that it has maintained its registration unimpaired during the last two or three years when art schools as a rule have been heavy sufferers. The printing laboratory, or perhaps we should say "shop," turns out a good deal of work for the school and did the special programs for the evening. Here the students who are going into advertising and typographic design learn to set type, prepare the forms and work the presses, not with the idea of becoming printers, but in order to learn first hand the routine of the shops for which they will design.

In contrast to this, in the architectural sculpture studio were seen blocks of wood and stone which the students were in process of carving. Pattern designs, for wallpapers and textiles, manufacturers' models of furniture, schemes for interior decoration were also part of the work shown in the studios of industrial art.

Drawing and painting, both still life and figure, costume design, and problems in teacher training, figure modeling, pottery and weaving, lithography and moving picture films for action studies were shown, the visitors deciding for themselves which studios they cared to see.

At 8:30 all went to the Goodman Theatre

where Russell Tyson, chairman of the School Committee of the Board of Trustees made a short welcoming address, the Dean mentioned a few of the newer activities of the school, and Dr. Gnesin, head of the Goodman Theatre, now an integral part of the school, told of the problems involved in putting on a production, and gave a demonstration of methods of lighting the stage. Then a student cast gave a splendid performance of Behrman's "The Second Man," which was enthusiastically received. At the end of the performance the curtains were drawn aside and the students who composed the stage crew, "struck" the sets, cleared the stage, and stowed everything away according to approved theatre routine. The audience was permitted to wander about and inspect everything, and for many it was a wholly new experience.

Members of the executive committee of the Alumni Association and the school staff and faculty served as hosts, and were ably assisted by Mr. and Mrs. Potter Palmer, Mr. and Mrs. Charles H. Worcester, Mr. and Mrs. Walter S. Brewster and Mr. Russell Tyson.

As a result of the interest shown by the alumni it has been decided to make this open house an annual occurrence.

GOODMAN THEATRE

THE Fourth Production of the Season's Members' Series will be Shakespeare's "Twelfth Night." Of all the romantic Shakespearean comedies it has been through all time the most popular since it contains, besides the usual elements of the romantic plot, a group of comedy characters who will give second place to one other only. Falstaff is after all without a peer. But his retinue is hardly as amusing. In "Twelfth Night" we have Sir Toby who is, by agreement of scholars and lovers of Shakespeare a direct descendent of the Falstaff family; almost, we might say, a twin brother. Sir Andrew and Maria who come to his support are unforgettable

creations of the comedy genius of William Shakespeare. And if Malvolio has no sense of humor himself there is little doubt that he has, in the past, caused more merriment in the audience than any other hypocrite did, and this statement does not exclude Molière's *Tartuffe*.

The play will be produced on January 14, 1935, to run through Friday, January, 18, 1935, with *matinée* Thursday, January 17. Tickets for the play will be available ten days prior to the opening. Applications by mail may be made at any time in advance.

The calendar for the productions in the Members' Series which are to follow "Twelfth Night" is as follows:

"The Patriarch" by Boyd Smith, a play which had been chosen out of some fifty manuscripts for the opening of the Yale University Theatre a few years ago, and which was bought for a New York production on the opening night in New Haven. This will be performed on February 11, 12, 13, 14, 15 with *matinée* on February 14.

"The Head of the Family" by Clugston, March 11, 12, 13, 14, 15. *Matinée* 14.

"The Living Corpse" by Tolstoy, April 22, 23, 24, 25, 26. *Matinée* 25.

The Children's Theatre is presenting during January "Sleeping Beauty" which will open on Saturday afternoon, January 5 and will be performed every Saturday of the month. All performances in the Children's Series are at 2:30 P.M. Members presenting their membership cards are allowed a discount of twenty-five cents on every dollar or seventy-five cent ticket.

DEPARTMENT OF EDUCATION

GIVEN its name nearly a quarter of a century ago when the educational functions of art museums were vague and experimental, the Department of Museum Instruction with January 1935 becomes the Department of Education, a title which will surely mean more to the museum visitor than the original somewhat ambiguous one.

The function of such a department in an art museum differs radically from that of either a university art department or a pro-

fessional art school, for its purpose is to produce neither scholars nor artists. Among the thousands of visitors to a museum are some who wish to study the collections which they see, and to enjoy them more fully than any casual inspection will afford. An educational department can help the appreciator by providing a background for the consideration of a work of art—its historical setting, the conditions under which it was produced, and the motives which prompted the artist to create. It can develop a viewpoint for looking intelligently and sympathetically at a work of art so that one no longer sees it as mere subject-matter, but sees it with the added pleasure and stimulation of a richer response to the lines, masses, color, form, etc., which make up the aesthetic elements of a creative work. This can be more satisfactorily achieved by the subordination of the personal views of the instructor and the encouragement of the listener to form his own judgment based upon his own application of the principles presented in the lectures.

The instructor stands as a mediator between the world of the artist and the world of the layman where art is either unknown, misunderstood or only partially comprehended as an inexhaustible source of enjoyment, both aesthetic and intellectual. Lectures on the collections in the galleries are one way of providing this assistance to the appreciator. These are supplemented by series of sequential lectures illustrated with slides on various aspects of art, sometimes taking the form of historical survey, sometimes a study of some one specific period or subject.

HELEN PARKER

RYERSON LIBRARY

The Ryerson Library would be happy to receive gifts of our own publications, such as *Bulletins* and catalogues of the Art Institute previous to 1921. Likewise illustrated magazines on all types of art, whether back or recent numbers, would be especially welcome, and issues of such periodicals as *L'Illustration* or *The Illustrated London News* would be of substantial use to Students and Members.

WINTER PROGRAM OF LECTURES BY DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

(Unless otherwise stated, the programs are given by Dudley Crafts Watson)

Change of address—Members are requested to send prompt notification of any change of address to Guy U. Young, Membership Department.

A. THE ARTS APPLIED TO THE HOME

MONDAYS, 2:30 P.M. REPEATED AT 8:00 P.M. Fullerton Hall.

- JANUARY 7—Oriental Art in an Occidental Home. Mrs. J. L. Valentine. 14—The Renaissance in Spain (stage display). George Buehr. 21—Eighteenth Century Home Furnishings. Ernst Von Ammon. 28—Colonial Homes and Gardens. Mrs. John S. Maurer.
- FEBRUARY 4—Subject and Lecturer to Be Announced. 11—The Perfect Modern Home; the Living Room. 18—The Perfect Modern Home; the Dining Room. 25—The Perfect Modern Home; the Bedroom.
- MARCH 4—The Perfect Modern Home; the Studio Room. George Buehr. 11—The Perfect Modern Home; the Sun Porch. George Buehr. 18—Important French Châteaux. 25—Spanish Taste in Furniture.

B. EVENING SKETCH CLASS FOR NOVICES

MONDAYS, 6:00 P.M. TO 8:00 P.M. Fullerton Hall.

Mr. Watson and Mr. Buehr. This is a class for those who have never tried to draw and a practice hour for accomplished artists. Sketching materials are supplied at a nominal cost.

JANUARY 7 THROUGH MARCH 26.

C. GALLERY TALKS IN THE CURRENT EXHIBITION

THURSDAYS, 12:15 NOON, REPEATED AT 7:00 P.M.

- JANUARY 3—Four Ways of Painting. Helen Gardner. 10—The John W. Norton Memorial Exhibition. George Buehr. 17—The Chicago Camera Club Exhibition. Alfred G. Pelikan. 24—Old Masters in New Galleries. Samuel N. Manierre. 31—Recent Acquisitions in the Painting Galleries. George Buehr.
- FEBRUARY 7—The Chicago Artists' Exhibition. George Buehr. 14—The Chicago Artists' Exhibition. 21—The Chicago Artists' Exhibition. 28—The Chicago Artists' Exhibition.
- MARCH 7—The Chicago Artists' Exhibition. H. Simons. 14—Prints by the Impressionists. 21—Etchings by David Cameron. 28—Fourteenth International Water Color Exhibition.

D. THE ENJOYMENT OF ART

THURSDAYS, 2:30 P.M. REPEATED AT 8:00 P.M. Fullerton Hall.

- JANUARY 3—The Relationship of Painting and Music. Henry Purmort Eames. 10—Jewelled Windows; Adventures in Light and Color. Charles J. Connick. 17—What to Look for in Pictures. Alfred G. Pelikan. 24—The Significance of Seurat. Daniel Catton Rich. 31—A Pilgrimage in Spain. Helen Mackenzie.
- FEBRUARY 7—Women in Art. Mary H. Buehr. 14—Moorish Art in Spain. 21—Christian Art in Spain. 28—Contemporary Spanish Artists.
- MARCH 7—Changes in American Taste (1895-1935). Daniel Catton Rich. 14—Paris. 21—London. 28—Mountains and the Sea, by the Painters.

E. SKETCH CLASS FOR AMATEURS

FRIDAYS, 10:00 TO 12:00 NOON. Fullerton Hall.

Mr. Watson assisted by Mr. Buehr. This class continues the work of the past four years but is also open to those who have never attempted self-expression through drawing. Criticisms are given weekly and home work is assigned and credited. Sketching materials are supplied at a nominal cost. Each class is a complete lesson.

JANUARY 4 THROUGH MARCH 29.

F. GALLERY TALKS ON THE PERMANENT COLLECTIONS

FRIDAYS, 12:15 NOON.

- JANUARY 4—The Japanese Galleries. Helen C. Gunsaulus. 11—The Salon of American Humorists. George Buehr. 18—Prints and Drawings from the Charles Netcher II Memorial. Clarissa D. Flint. 25—The Heritage of American Art. Samuel N. Manierre.
- FEBRUARY 1—The Children's Museum. Helen Mackenzie. 8—Living Americans represented in the Permanent Collections. 15—Our Great Collection of Primitives. 22—Early American Paintings.
- MARCH 1—New Accessions in the Oriental Section. Charles Fabens Kelley. 8—Our English Masters. George Buehr. 15—Our Italian Masters. 22—Our Dutch Masters. 29—Our Spanish Masters.

THE SCAMMON FUND LECTURES

Fullerton Hall, Tuesdays, at 2:30 P.M. For Members and Students.

JANUARY

- 1—New Year Holiday.
- 8—Lecture: "Expressionism Old and New." J. B. Neumann, New York City. Mr. Neumann wishes to show Expressionism as the "Weltanschauung" ("world view") of our time.
- 15—Lecture: "Recent Discoveries in Persian Art." Dr. Arthur Upham Pope, Director, American Institute for Persian Art and Archaeology, New York City. Dr. Pope has recently returned from another of his intensive trips to Persia and is ready to report on some discoveries which it is believed may cause us to revise many opinions concerning the origins of the Gothic art of Europe.
- 22—Lecture: "Baroque Art and the Modern Impulse." George William Eggers, Head of Art Department, College of the City of New York. The search for hidden potencies in the ordinary materials of art which became notable in the days of the Carracci has never been wholly relinquished from that time to this and remains through Impressionism, through Expressionism, through Cubism, the most tangible and possibly the most essential trait of Modernism.
- 29—Lecture: "The Influence of Landscape and Architecture on the Painting of China." Herbert Clarence White. Mr. White returned recently from an eight-year sojourn in China.
- A portrayal of the backgrounds of Chinese Art, including a trip to South Chekiang, where the Landscape Painters of the Southern Sung School received much of their inspiration. A pilgrimage to the Palaces and Throne Halls and Temples of the Forbidden City and Sea Palaces of Peiping, showing the influence of architecture on the painting of China.

FEBRUARY

- 5—Recital-Lecture on the Modern Dance. Diana Huebert, concert dancer. Miss Huebert will give a program of dances interspersed with comments on the evolution of modern dance forms.

UNIVERSITY OF CHICAGO

- *STUDIES IN THE RENAISSANCE. MONDAYS FROM 10:45 TO 12:45. Miss Driscoll. Critical studies of masterpieces of Italian painting of the early and high Renaissance. First meeting January 7, Gallery 4.
- *MODERN PAINTING. TUESDAYS FROM 10:45 TO 12:45. Miss Driscoll. European painting of the nineteenth and twentieth centuries considered in the light of pictorial tradition and development. First meeting January 8, Gallery 4.

* A University College course, University of Chicago, having regular standing but open also to visitors. Fee, \$15.00 for three months. Registration at University College, 18 South Michigan Avenue.

CLASSES OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS*

SATURDAYS, 11:00 A.M. TO 12:00 NOON. Fullerton Hall. Mr. Watson assisted by Mr. Buehr.
JANUARY 12-FEBRUARY 2. FOUR WEEKS' SPECIAL SKETCH CLASS†

FEBRUARY 16—Compositions in Line, by the Masters (stereopticon). 23—Composing in Line (demonstration).

MARCH 2—Tonal Masterpieces (stereopticon). 9—Composing in Tone (demonstration). 16—Master Paintings of Color (stereopticon). 23—Composing in Color (demonstration). 30—Latest Designs in Manufacture (stereopticon).

* Two additional classes for scholarship students selected from public Grade and High Schools respectively, Saturdays 9:30 A.M. and Mondays 4:00 P.M., a twenty-six weeks term.

† From January 12 through February 2, for four weeks, this class will meet on Saturdays from 10:00 to 12:00 for a special Sketch Class to be conducted by Mr. Watson and Mr. Buehr. During this period, the pupils will sketch from the costumed model in Fullerton Hall; sketching supplies will be sold at the entrance for a nominal fee. After February 2nd, the hour's lecture class will be resumed.

DEPARTMENT OF EDUCATION

MISS HELEN PARKER—Head of the Department

INFORMAL lectures on various subjects are offered by the Department of Education. A ticket of twelve lectures for five dollars may be used for any of the series, unless otherwise stated.

The following series of lectures will begin the week of January 7, with Miss Helen Parker as instructor, except in the Tuesday morning course which will be given by Miss Helen Mackenzie:

THE CURRENT EXHIBITIONS. MONDAYS AT 11:00. Lectures in the galleries on the current exhibitions, supplemented by the permanent collections.

PAINTINGS IN THE ART INSTITUTE. MONDAYS AT 6:15. Lectures in the galleries on the paintings in the permanent collections, and the current exhibitions.

A SURVEY OF ORIENTAL ART. TUESDAYS AT 11:00. An introduction to the art of the near and far East, and a discussion of its peculiar characteristics and beauty. The lectures will cover certain aspects of Persian, Indian, Chinese and Japanese art, and will be supplemented by two gallery tours of the Oriental collections.

A SURVEY OF ART. TUESDAYS 6:30 TO 8:00. The characteristics of the great art periods will be discussed with special emphasis upon the aesthetic viewpoint in order to enrich the appreciation and increase the enjoyment of art. This is the second quarter of a two year course and will include the arts of the Romanesque and Gothic periods. Offers promotional credit for teachers. Fee for the 12 lectures \$7.00.

GREAT MASTERS OF PAINTING. THURSDAYS AT 6:30. The lives and works of some of the greater old and modern masters, in more detail than in a survey course. Among those included will be Watteau, Hogarth, Blake, Degas, Toulouse-Lautrec, Van Gogh, Gauguin, Whistler.

BY-WAYS OF ART. FRIDAY AT 11:00. A new series designed to extend the acquaintanceship of those who have "graduated" from the regular lecture courses with some less generally appreciated, but no less interesting, examples of the arts.

OTHER EDUCATIONAL OPPORTUNITIES. Talks in the galleries for clubs by special appointment. Instruction for school groups who wish to visit the Institute either for a general survey of the collections or for the study of some particular field. Guide service for visitors.

RESTAURANT

The Cafeteria and Fountain which serve beverages and light lunches are open every day except Sundays from 9 to 5 o'clock. The Cafeteria will be closed December 8th to January 2nd but the Fountain will be open during that time. Arrangements for parties and Luncheons may be made with Miss Aultman. Members have 10% discount on ticket books.

EXHIBITIONS

- November 1-February 1—Japanese Prints by Tōshūsai Sharaku from the Clarence Buckingham Collection. *Gallery H5.*
- November 1-January 15—Japanese Textiles from the Ryerson and other Collections. *Gallery H9.*
- November 15-February 1—Exhibition of a Collection of Footwear. Gift of Mrs. J. Ogden Armour. *Gallery L4a.*
- November 21-February 1—Needlework Pictures by Mrs. Georgiana Brown Harbeson. Exhibited by the Needlework and Textile Guild. *Gallery A1.* Fans of many Nations. Gift of Mrs. L. L. Coburn, Mrs. Martin A. Ryerson, Mrs. Emily Crane Chadbourne, Miss Elizabeth Day McCormick and The Antiquarian Society. *Gallery A6.* Details of Architecture from Historic Houses in England and America. The Howard Van Doren Shaw Memorial. *Galleries M4, a, b, c.* Norwegian Tapestries by Olga Berger. *Gallery A2.* Peasant Furniture of Sweden and Bavaria. *Gallery M5.* Bonader and Textiles of Sweden. From the Florence Dibell Bartlett Collection. *Gallery M6.*
- December 1-February 1—Prints and Drawings given in memory of Charles Netcher II. *Gallery 12.*
- December 1-February 15—Etchings by David Young Cameron from the Clarence Buckingham Collection. *Gallery 18.*
- December 1-February 1—Prints by Edgar Degas and Édouard Manet. *Gallery 13.* Early Italian Engravings. *Galleries 14 and 16.* The Leonora Hall Gurley Memorial Collection of Drawings. *Gallery 17.*
- December 14-January 20—Exhibition of Modern German and Austrian Textiles. The Hamilton Easter Field Collection of American Paintings and Sculpture lent through the College Art Association. Contemporary American Paintings from the New York and Philadelphia Exhibitions held by John Wanamaker, Inc. The Salon of American Humorists assembled by the College Art Association. A Memorial Exhibition of the work of John W. Norton. International Salon of Photography under the auspices of the Chicago Camera Club. *Galleries G52 to G61.*
- December 13-January 20—Exhibition of Work done by Children in the Saturday Classes of the Art Institute School. *The Children's Museum.*
- January 23-February 11—Exhibition of Water Colors done by Mexican Children in the Open Air School at Taxco under the Supervision of Tamiji Kitagawa. *The Children's Museum.*
- January 25-March 1—Chinese Textiles, Brocades, Embroideries and Tapestry Weavings. *Gallery H9.*
- January 25-February 14—Papyrotamia. Lent by Mrs. Walter S. Brewster. Portraits in Wax from the collection of Mrs. A. E. Hamill. *Gallery M6.* Samplers, A Loan Collection, under the auspices of The Antiquarian Society. *Galleries A1 and A2.*
- January 31-March 10—The Thirty-Ninth Annual Exhibition by Artists of Chicago and Vicinity. *Galleries G52-G60.*

FOR THE CHILDREN—IN THE CHILDREN'S MUSEUM

The Children's Museum announces a series of lectures and gallery tours on Oriental art. These will popularize the collections of the Institute, dealing with the attractive pottery, the Chinese and Japanese paintings, etc., presenting the material in simple and interesting form. Oriental art is a fascinating subject. Ten lectures and two gallery tours will be given for children by Miss Mackenzie on Saturday mornings at 9:15 in the Children's Museum from January 5th to March 23rd inclusive. Lasting from 9:15 to 9:50, free to all children, especially recommended for those from eight years up through high school age.

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